

Bass Clef

# We Shall Overcome

1

## LOOP 1

Musical notation for Loop 1, measures 1-11. The notation is in bass clef with a key signature of one flat (B-flat). It consists of three staves of music. The first staff contains measures 1-5, the second staff contains measures 6-10, and the third staff contains measures 11-15. The music features a mix of eighth and quarter notes with rests.

## LOOP 2

Musical notation for Loop 2, measures 16-26. The notation is in bass clef with a key signature of one flat. It consists of three staves of music. The first staff contains measures 16-20, the second staff contains measures 21-25, and the third staff contains measures 26-30. The music continues with eighth and quarter notes and rests.

## Composite Pattern

Musical notation for Composite Pattern, measures 31-36. The notation is in bass clef with a key signature of one flat. It consists of one staff of music containing measures 31-36. The pattern includes eighth notes, quarter notes, and a half note with a sharp sign.

Rubato  
Harmonize & Embellish  
To Taste

# C O D A

Musical notation for Coda, measures 37-48. The notation is in bass clef with a key signature of one flat. It consists of four staves of music. The first staff contains measures 37-40, the second staff contains measures 41-44, the third staff contains measures 45-47, and the fourth staff contains measures 48-51. The music concludes with a final cadence.

# We Shall Overcome

6

11

## Reference Pattern

17

# NOTES for MAY 28 transparency kestra

## Interface #2: We Shall Overcome

This is a refraction of We Shall Overcome, appropriate to the moment. I'm thinking about both Rep. Al Greene & Mohsen Mahdawi, both of whom I'm in solidarity with, having recently consciously invoked that tradition. All the material here is extended from that melody.

Everything here layers over a 10 beat pattern (or 5 measures of 2/4 as notated) repeated 3 times, referred to as "composite pattern" or "reference pattern" in the parts cued as #1. Get know it so as to spontaneously so as to hear the "top" in this cycle, and everything falls together.

#1 breaks this into 2 interlocking melodies: LOOP 1 & LOOP 2. Choose what you like out of this as the music develops.

#2 is specifically for trombone & horn, kind of in emulation of Sudan or Uganda trumpet ensembles.

#3 is specifically for the low woodwinds + clarinet.

#4 is for the 3 trumpets.

All other instruments can draw on pattern 1.

Otherwise, the transparency tactics applied to round square also apply here.

We only have an hour, so I'm thinking of this as a relatively short opener.